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be paid where the claim is a cheat, and withheld where it is doubly owing. Men who are too dull to be anything but grave themselves, may see an egotistical reflection of themselves in the perpetual gravity of another man. Feeling that they would be ruined and ridiculous if they attempted vivacity in their own persons, they may naturally desire to have a contemptuous opinion of a quality which nature has denied them. But respect from such persons, instead of doing merit itself honor, is nothing but defect and vulgarity, and stands a chance of becoming a satire. "Have I said anything foolish," asked Phocion, when a mob applauded him. Milton, justly respected by everybody, is also spuriously respected by many persons, whose right to estimate him at all he would have disowned: but what Englishman who can laugh as well as be grave, respectful soever as he may be towards Milton, does not doubly respect the man who could write both *Lear* and *Twelfth Night*, *Othello* and *Much Ado about Nothing*? What Frenchman respects Corneille and Racine the less for having written comedy as well as tragedy? What Italian, on the respectful score, wishes that Pergolese had written no *Servà Padrona*, or Paesello and Cimarosa no pleasant duets,—no *Pandolfetto graziosetto's*, or *Se fiato in corpo avete's*? Nay, what thorough humanist, even in Italy, what Tuscan qualified to sympathize with entire humanity, to wish the best and noblest for everybody, and regret defect in any one, would not have respected so great a poet as Dante's very self the more, and thought dignity added to his dignity, had the possession of a more comic perception of the ridiculous enabled him to see the absurdities of his own passion and bad temper; disclosed to him the short-comings, however exalted, of an energy founded on pride and resentment; and crowned him with the only virtue which lifts a man's head into the air of heaven, which is charity?

Men who have great tasks before them, must undoubtedly show themselves capable of a seriousness equal to the task; but how is this to hinder a great and healthy nature from doing justice, at proper seasons, to any other portion of itself, and seeing fair play to the smiles with which heaven has gifted its creation? A name, to which we would not be supposed capable of lightly alluding (nor can any such allusion be improper where the gifts of heaven are to be vindicated), did not hesitate to let itself be found among the sitters at a marriage feast, where wine was drunk, and cheerfulness, nay mirth, is not easily to be supposed to have been wanting. Bacon, a name, it is true, as far distant from that as earth from heaven, and disfigured with unworthiness, yet still a great and serious name, and the light of experimental philosophy, counts, among its other associations, that of a collection

of jests. Cicero and Julius Cæsar, who, it will be allowed were no triflers with serious business, whatever else were their foibles, amused their friends in the same manner. We have seen how Socrates, in the great cause of advancement, jested as well as died. And if it may be allowed us, through the intervention of these names, and for the sake of the good which he mixed with his errors, to speak of the great Arabian reformer, Mohammed (for that is his real title to consideration, nor can he ever be justly estimated without our knowing the errors from which he delivered his countrymen) it will be granted, whatever else may be thought of him, that he took a very great and serious work on his hands, when he proposed to convert his nation from idolatry; such a work as arrayed hosts against his life, and rendered it necessary that he should obtain the greatest respect and devotion from his followers. And he did so—to such a degree that they contended who should possess hairs from his head, and the very parings of his nails;—and yet it is recorded of him, among a number of the like testimonies to his good nature, that he was a man of a pleasantness of conversation, amounting to the witty, and that he was fond of playing with little children. The belief in his supernatural mission not being injured by these manners, was probably increased by them; for his pleasantry and good humour thus became an exquisite flattery to the common human nature of all who surrounded him.

Men, the very best, may be misconceived by folly, and misrepresented by jealousy and unworthiness; but, accidents like these apart, no man, who sympathizes entirely with the emotions of his fellow creatures, will ever be deprived of an equal amount of their respect, provided only he knows when to time the expression of what he feels; and, indeed, not to know this, would be to show that his sympathy was imperfect; in which case, he would not be the man we speak of.

And so no more at present on a subject, which was one of those suggested to us by the genial *Can of Cream from Devon*, and which we accordingly promised to notice. Having performed our promises, we here take leave of our pleasant inspirer; and, by way of earnest, in reverting to points more obviously connected with the nature of the publication in which we appear, beg leave to say, that the next subject of this series of articles will be entitled, *An Organ in the House*.

CHOIR AND CHORUS SINGING.

(Continued from page 81.)

40. To sing *forte* in short notes and rhythmical movements, with energy, is easier than to sing *forte* on prolonged notes; whence it comes that the greatest number of singers only show energy at the beginning

of the notes, and then let the sound die away in sustained notes and slow movements. The effect produced is this:—



Good studies well practised are necessary for avoiding this defect. In general, musical effects are not decided enough, uncertainty reigns over them. The Director

of a Choir or Chorus should make the singers understand that a decided effect of *forte* or *piano* adds much power to compositions. The practice of *forte* singing in choruses should be first made on short notes in rhythmical movements, because it is more easy; they should then pass on to slow movements and sustained sounds. Examples of both kinds of practice are here given:—

First Practice in *Forte* Singing.

Allegro.

1st Treble. *Sempre forte.*

2nd Treble. *Sempre forte.*

Tenor. *Sempre forte.*

Bass. *Sempre forte.*

Second Practice in *Forte* Singing.

Moderato.

1st Treble. *Sempre forte.*

2nd Treble. *Sempre forte.*

Tenor. *Sempre forte.*

Bass. *Sempre forte.*

CHOIR AND CHORUS SINGING (Continued from page 94).



(To be continued.)

OPENING OF THE CRYSTAL PALACE,
June 10th, 1854.

THE ceremony, interesting as it has been in all its details, was especially so in the effect and completeness with which the arrangements had been made for the musical programme. The announcement that Mr. Costa was to conduct guaranteed to those of experience that he had secured ample powers to have everything of the best, or he would not have undertaken the responsibility; and the result more than warranted such confident anticipations—perhaps never, on any occasion, has so large an orchestra proved so thoroughly satisfactory. In the bold idea he had of alternating the mass of sound from 1,700 performers with a single voice, he was fortunate in having secured the voice in Europe which could make itself heard to the most distant of the assembled thousands; and the effect was the more startling from the official programme containing no indication of what was intended.

The following description of the size will hardly realize to the reader's mind the vast space which had to be filled.

The Crystal Palace stands nearly north and south, on the summit of the Peuge Hill; its length being 1,608 feet, its greatest breadth at the central transept 384, and at the smaller transepts 336 feet. The general width of the body of the building between the transepts, including the glazed and open corridors, is 312 feet. The nave consists of a grand avenue, nearly double the width of the nave of St. Paul's Cathedral, and more than three times its length; it is 72 feet wide, and 1,608 feet long, and crosses the transepts at right angles. At a height of 68 feet from the floor there springs a semi-cylindrical vault 72 feet in diameter, which stretches away from one end of the nave to the other. The central transept has a vaulted roof of 120 feet span, extending for a length of 384 feet. The span of this noble arch is about 20 feet larger than that of St. Peter's, at Rome, and nearly 40 feet greater than that of St. Paul's, in London. The superficial quantity of glass used in the building is about 25 acres, and if the panes were laid side by side they would reach 48 miles, or if end to end, the incredible length of 242 miles. The great transept presented a striking contrast, in its decorations and arrangements, with the Exhibition building in Hyde Park, to which the recollections of those who had witnessed the opening ceremonial of 1851 naturally reverted. Vast spaces open and unencumbered, permitting the eye to range freely along the main avenues of the building, presented an appearance of neatness and order, of lightness and elegance, which spoke volumes for the good taste and artistic character upon which the whole of the building had been planned. The decorative triumphs and marvels of ancient and modern art, the ethereal lightness and delicacy of the architecture, the long lines of perspective, in which the dark crimson columns came out prominently from the blue and hazy vista of the receding arches, were never seen to greater advantage than on this occasion.

The raised dais in the centre of the transept, was of course, the great point of attraction, and the seats in the

intersecting naves and galleries surrounding it were so judiciously constructed as to afford as many thousands as possible an opportunity of witnessing the opening ceremony. The dais was octagonal, surrounded by a double flight of nine steps, which gave it a considerable elevation above the flooring, and was large enough to give ample accommodation to the numerous royal and distinguished personages who were to occupy it. Behind the dais, and rising amphitheatrically, from the floor to the back of the second tier of galleries was the orchestra, in which by two o'clock, upwards of 1,700 vocal and instrumental performers were seated. The effect of this dense mass of human beings, rising like a solid party-colored wall was extremely fine. The instrumental performers formed the base of the orchestra, and the vocal male singers, nearly all in white waistcoats, filled up the centre, and the ladies fringed the orchestra on either side, showing like a brilliant and variegated parterre, while, at the very top, were ranged the two military and the Crystal Palace brass band, like an edging of gold and crimson lace. Surmounting the orchestra was a range of pennons in various coloured silks, a large banner of blue silk in the centre being inscribed with the words "Honour to Labour," and similar banners were placed at either extremity. Two o'clock, and every point of vantage from which a view of the ceremonial or pageant could be obtained, was occupied; by this time also several of the Ministers and *corps diplomatique*, in their State dresses, had arrived, and were dotted picturesquely in groups over the central space, discussing, and evidently admiring the brilliant scene, and the wonderfully light and elegant character of the building. The whole of the Ministers of the present and late Administration and Privy Councillors wore the Windsor uniform; the Lord Chancellor and other law dignitaries wore black velvet suits, while the Foreign Ministers and their suites wore their tasteful and varied and richly decorated state dresses, blazing with orders, crosses, decorations, and ribbons. As usual the ladies were among the earliest and most animated of the arrivals; they were all attired in elegant morning costume or demi-toilet. Signor Costa made his appearance in the orchestra a few minutes before three. Near him was placed Madame Clara Novello, who sang the solo parts in the National Anthem with exquisite taste, her clear, brilliant voice being heard distinctly over every part of the vast building. A host of distinguished artists, were also present, and the *ensemble* was, under the leadership of Costa, as perfect as if the immense multitude had been but a single instrument.

Precisely at three o'clock, her Majesty, leaning on the arm of Prince Albert, and followed by the royal children and suite, took their places upon the dais. Her Majesty surveyed with evident interest the imposing scene before and around her, as the splendid orchestra pealed forth the "National Anthem," and a royal salute was fired in the grounds. The spectacle of her Majesty and the royal visitors as they stood grouped together on the crimson-covered dais was one of rare beauty. In the centre stood her Majesty, upon her left Prince Albert, and upon her